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THE 1710 AND 1714 TEXTS OF SHAKESPEARE'S POEMS

Eighteenth century editions of the poems of Shakespeare (the whole number of which is not great, since the poems were not then commonly included with the collected Works) begin with two which appeared in 1710, one published by Lintott, the other by Curll.¹ The text of the former is based on the various originals, including the Sonnets quarto of 1609 and *The Passionate Pilgrim*; the text of the latter is from the garbled collection made by Benson in 1640. But Curll's issue, though less fortunate in its sources, is the more important for the history of the text, as it was followed by the later editors, like Sewell and Ewing, until Malone led the way back to the more authoritative early editions. A revised edition appeared in 1714.

The Curll volume of 1710 bears the following title: "Works of Mr. William Shakespeare. Volume the Seventh. Containing, Venus & Adonis, Tarquin & Lucrece And His Miscellany Poems. With Critical Remarks on his Plays, &c. to which is Prefix'd an Essay on the Art, Rise and Progress of the Stage in Greece, Rome and England." The significance of the "volume the seventh," as has been generally understood, is in the fact that the book was intended as a supplementary volume to be sold to purchasers of the set of Rowe's *Works of Shakespeare*.² There has been considerable uncertainty as to the editor of the volume, some authorities referring it to Charles Gildon, known to be the author of the essays it contains, others to a mysterious "S. N.," because in some copies those initials are attached to the Dedication. In the Cambridge Shakespeare, and certain other editions based on it, the readings of the Curll text of 1710 are referred to Gildon, and Sir Sidney Lee calls him "the editor of the supplementary volume of 1710."³ On the other

¹ Lintott's collection is in two volumes, the first bearing the date 1709.

² See *Notes & Queries*, 2d ser., 12, 349, where the book is called "one of the piratical productions" of Curll, and Jaggard's *Bibliography*, p. 434b. In the latter, the reader may be confused by the omission of the opening words of the title, though they are given in full for the corresponding volume of 1714.

³ Introduction to the Clarendon Press reprint of the Sonnets, 1905, p. 59 n. Lounsbury (*The Text of Shakespeare*, 1906, p. 73) puts it thus: "The

hand, the British Museum Catalogue says (in brackets), "Edited by S. N.," and Jaggard follows this;⁴ while Leslie Stephen, in his sketch of Gildon in the *D. N. B.*, mentions him only as the author of the "essay prefixed to a volume published by Curll."

Having occasion to ask my friend Professor H. D. Gray to collate some passages in the Sonnets, in a copy of the Curll *Poems* in the New York Public Library, I was so fortunate as to learn through his careful memoranda that in that copy the Dedication to the volume (addressed to the Earl of Peterborough) is signed, not by "S. N.," but by "Charles Gildon."⁵ The only other copies of the book which I know to be in this country are in the Barton Collection in the Public Library of Boston and in the Library of the University of Illinois. Both contain the "S. N." signature. A misprint which I noted in one of the latter copies (p. 428, "as" omitted at the beginning of line 9 from the bottom) has apparently been corrected in the New York ("Gildon") copy, and this seems to confirm one's natural conjecture that the issue containing the full signature is the later. Mr. Frank Chase, of the Boston Library, has suggested to me, "in view of the known character of Curll and Gildon, and the tortuous manner of publication of the volume of poems—the attempt to graft it on the successful edition of the plays, published by Tonson—that the suppression of Gildon's name may well have been deliberate, and the mysterious S. N. may stand for *Sine Nomine*." It remains only to imagine, as one pleases, what circumstances may have led to the later substitution of Gildon's name. In any case, as both Professor Gray and Mr. Chase have kindly pointed out to me in correspondence, the writer of the Dedication refers to himself as the author of the essays that

volume was apparently edited by Gildon; at least he contributed to it half its contents."

⁴ Oddly enough, Jaggard inserts in brackets "Edited by Charles Gildon" under the *Lintott volume*, and in a note refers to Malone and Rodd as having connected the collection with Gildon. The only remark on the subject which I have been able to find in Malone is to the effect that "spurious editions of Shakespeare's Poems have also been published by Gildon, Sewell, Evans, etc." (*Works*, 1790, i, 234), and this doubtless refers to the Curll edition. See also Drake, *Shakespeare and his Times*, 1817, ii, 59.

⁵ A subsequent comparison of the page with a tracing from one of the "S. N." copies shows that the two forms of the page are typographically identical, the name of Gildon standing exactly on the line of the "S. N."

follow, and the writer of the "Remarks on the Poems" opens them by saying: "I come now to Shakespear's Poems the Publication of which in one Volume, and of a piece with the rest of the Works, gave occasion to my Perusal of his other Writings;" hence if Gildon wrote any of the critical material, he also wrote the Dedication and edited the volume. And since we have at least one copy containing his signature, it appears that all doubt on the subject may be put aside.

The edition of 1714 still bears Curll's imprint, but would seem to have been issued in accordance with some arrangement between him and Tonson, since the title of the new edition of the Works (that is, Rowe's second edition) now includes the words, "To the last volume is prefix'd, I. An essay on the art, rise, and progress of the stage," etc.,—this being the supplementary volume of Poems.⁶ The title of the supplementary volume is now "Works of Mr. William Shakespeare. Volume the Ninth," and the contents are, in general, the same as those of the volume of 1710, except that the Dedication is omitted.⁷ But the text is newly revised, and in more than a perfunctory way,—at least for the Sonnets, to which my detailed investigation has been confined. This text is not listed by the Cambridge editors among those which they consulted and collated, whether from having escaped their observation⁸ or from being regarded as a mere reprint of that of 1710. Lee also passes over it in his enumeration of the eighteenth century editions

⁶ The Cambridge editors list the 1714 Works as of *eight* volumes, whereas the title just cited has reference to nine in all; and for this reason it has occurred to me that there may have been another issue with different title-page and with no reference to the supplementary volume. Lounsbury puts it thus: "To Rowe's second edition of 1714, which appeared in eight duodecimo volumes, this reprint of the one brought out in 1710, containing the poems, was joined as the ninth volume."

⁷ The reader must be warned against an extremely perplexing aspect of Jaggard's entry of this book (*Bibliography*, p. 434 b). He lists two volumes of *Poems* under 1714, the one just described and another with the title "A collection of poems, in two volumes," etc. As this latter title was that of the Lintott collection of 1710, we are led to expect another issue of that text. To add to our perplexity, the volume is attributed to Gildon's editorship, and the only finding reference is to the Boston Library. No such book is known at the latter institution, nor is it in any of the British catalogues; it appears, in fact, to be a myth.

⁸ See note 6, above.

of Shakespeare's Poems.⁹ The only textual note making reference to it which I have found in any edition of the Sonnets is one on Sonnet 46, line 9, in Miss Porter's First Folio Edition, and this is mysterious from being unique.¹⁰ In reality, this 1714 volume not only gives us a new and interesting revision of the text, but was evidently used freely by Sewell and Ewing in the subsequent editions prepared by them.

I can best show the character of this text by giving a list—since it seems never to have been collated—of the chief new readings it furnishes in the text of the Sonnets, classified, for convenience, according as they seem to represent corrections of errors or the making of new errors. (Such a distinction as this is, of course, more or less uncertain and disputable, but I base it merely on the consensus of opinion indicated by modern texts, and reserve for a third brief list readings of passages still in dispute).

1. *Corrections made in 1714*

Sonnet 27, 2. *Q travaill*; 1714 travel (so also Sewell,¹¹ attributed by the Cambridge editors to Ewing).

28, 12. *Q guil'st*; 1714 guild'st (*i. e.* gild'st; an important permanent correction, attributed to S).

29, 10-12. *Q then my state, (Like to the Larke . . . arising) From sullen earth*; 1714 then my state, Like to the lark

⁹ Introduction to the Clarendon Press reprint of *The Passionate Pilgrim*, 1905, p. 51.

¹⁰ In other words, of the numerous other readings of the 1714 text Miss Porter gives not one, everywhere following the Cambridge editors in erroneously attributing its readings to Sewell and others, or omitting them altogether. An amusing feature of her edition is that in the list of "editions consulted" our text is listed under the name of Darby (who was Curll's printer), and the abbreviation "Dar." is indicated for it. Nowhere in the volume, however, is Darby, in abbreviated or other form, honored by an allusion; the one reading I have mentioned ("cide" for "side" in 46, 9) being attributed to "Gildon, 1714." Since Miss Porter would seem to be guiltless of any immediate acquaintance with the 1714 text, I am quite at a loss to conjecture the source of this one note.

¹¹ The immense majority of the references to Sewell (hereafter indicated by S) are to his second edition, 1728. Indeed the number of agreements between his 1725 readings and those first introduced by the 1714 editor is so small that it appears probable that he made no use of the latter's work until 1728.

. . . arising From sullen earth (another permanent correction, followed by S, but attributed to Ewing, 1771).

- 46, 9. Q *side this title*; 1714 'cide this title (attributed to S).
- 58, 7. Q *patience tame, to sufferance*; 1714 patience, tame to sufferance (so S, but attributed to E).
- 63, 5. Q *travaild*; 1714 travel'd (so S; attributed to E).
- 64, 14. Q *loose*; 1714 lose (so S; attributed to E).
- 65, 6. Q *wrackfull*; 1714 wreckful (attributed to E).
- 69, 3. Q *that end*; 1714 thy due (an important correction, supplanted by Tyrwhitt's and Malone's "that due;" attributed to S).
- 77, 1. Q *were*; 1714 wear (attributed to S).
- 80, 11. Q *wrackt*; 1714 wreck'd (attributed to S).
- 97, 14. Q *the Winters neere*; 1714 the winter's near (attributed to S).
- 110, 6. Q *Asconce*; 1714 Askance (attributed to S).

2. *Erroneous or unique readings of 1714*

- 7, 12. Q *tract*; 1714 *track* (attributed to S).
- 12, 4. Q *curls or silver'd*; 1714 curls are &c. (an attempted correction, followed by S and E, supplanted by Malone's "curls all;" attributed to S).
- 14, 8. Q *oft predict*; 1714 ought predict (so S and E; attributed to S).
- 23, 4. Q *strengths abundance*; 1714 strength abundant (so S and E; attributed to S).
- 23, 12. Q *more hath more exprest*; 1714 hath not more &c. (not found elsewhere).
- 29, 12. Q *sings himns*; 1714 to sing (so S and E; not noted).
- 35, 9. Q *in sence*; 1714 incense (so S and E; attributed to E).
- 62, 4. Q *my heart*; 1714 the heart (not found elsewhere).
- 69, 11. Q *churls their*; 1714 their churl (so S and E; attributed to E).
- 72, 6. Q *for me then mine owne*; 1714 for me now, than my (a revision of the 1710 reading—found also in S and E—"for me now, than mine own").
- 83, 2. Q *faire*; 1714 face (not found elsewhere).
- 84, 14. Q *fond on*; 1714 fond of (so S and E; attributed to Gildon, i. e., the 1710 text).
- 85, 3. Q *Reserve*; 1714 Preserve (not found elsewhere, save as MS. conjecture).
- 87, 6. Q *that ritches*; 1714 those riches (not found elsewhere).

- 89, 9. Q *in my tongue*; 1714 on my &c. (so S and E; not noted).
 98, 1. Q *have I*; 1714 I have (not found elsewhere).
 104, 4. Q *forrests*; forest (so S and E; not noted).
 105, 14. Q *never kept seate*; 1714 did never sit (not found elsewhere, but its influence appears in the S-E reading "have never sate").
 110, 2. Q *the view*; 1714 thy view (so S and E; not noted).
 111, 4. Q *manners*; 1714 custom (not found elsewhere).
 112, 4. Q *ore-greene*; 1714 o'er-look (not found elsewhere).
 117, 7. Q *saile*; 1714 sails (so S and E; attributed to S).
 118, 1. Q *to make our*; 1714 you make your (so S and E; attributed to S).
 118, 8. Q *there was true*; 1714 that was truly (not found elsewhere).
 119, 1. Q *potions*; 1714 potion (not found elsewhere).
 119, 7. Q *Spheares*; 1714 sphere (not found elsewhere).
 125, 1. Q *Wer't ought to me*; 1714 Where it ought to be (so S and E; attributed to S).
 131, 1. Q *art as . . . so as*; 1714 art . . . so (so S and E; attributed to S).
 134, 4. Q *restore to be my*; 1714 restore to me, my (so S and E; except for the comma, the reading of 1710).
 142, 2. Q *on*; 1714 upon (not found elsewhere).
 145, 11. Q *fiend*; 1714 friend (not found elsewhere).
 146, 7. Q *inheritors*; 1714 in Herriots (this extraordinary reading, not found elsewhere, seems to be due to the 1640 spacing "in heritors").

3. Readings of 1714 in doubtful passages

- 28, 9. Q *to please him thou art bright*; 1714 to please him, thou &c. (this punctuation, found in many modern editions, was followed by S, E, and Malone; the Cambridge editors attribute it to Dowden and Hudson).
 51, 11. Q *naigh noe dull flesh*; 1714 need no &c. (attributed as a conjecture to Kinnear; since adopted by Butler and Walsh).
 85, 5. Q *other write*; 1714 others write (so S, E, Malone, and a number of modern editors; attributed to S).
 86, 11. Q *victors of my silence*; 1714 victors, of &c. (do.)
 95, 12. Q *all things turnes*; 1714 all things turn (do.).
 125, 4. Q *Which proves*; 1714 Which prove (do.).

The upshot of all this is perhaps not greatly to the credit of our 1714 editor, since his misreadings outnumber his improvements of the text; but at least he does not appear to be lacking in zeal and initiative. In general he follows closely the text of the Curll volume of 1710 (this, of course, does not appear from the evidence here set forth, but is obvious to one comparing the two editions), and it is probable that he used it as the immediate basis for his text; there is some evidence, however,¹² that he used independently the Benson volume of 1640. As to who he was, there is no definite evidence; but if Gildon was indeed the maker of the text of 1710, there would seem to be no reason to doubt that this is his own revision of his earlier work (he lived till 1724), and we may then properly denote the two Curll texts as "Gildon 1st" and "Gildon 2nd."

The influence of the readings of the 1714 text has sufficiently appeared. In the later editions of the eighteenth century they recur abundantly; and so largely have the readings formerly attributed to Sewall been shown to be due to the editor of 1714, that Sewall's importance in the history of the text of the Sonnets dwindles decidedly. Not that his text was "nothing more than a reprint of the poems as they had previously appeared," as Lounsbury has it;¹³ he furnished, for the Sonnets, between twenty-five and thirty new readings of some individuality, apart from matters of punctuation and the like;¹⁴ but the sum total is very little compared with what was done in the texts of 1710 and 1714. We may say, then, that if these two editions were the work of Gildon, he is the one important predecessor of Malone in the making of the text of Shakespeare's Sonnets.

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¹² Such as the error noted above in 146, 7.

¹³ *The Text of Shakespeare*, p. 73. Some observations of the textual notes of the Cambridge editors should have warned against the inaccuracy of this statement; yet in fact, as has appeared from our list of readings, it is much nearer the truth than one would have supposed.

¹⁴ Of these a few are mere blunders; a few are corrections of some value, such as "One" for "Our" in 99, 9, "prov'd a" in 129, 11, and "I" for "eye" in 152, 13; two or three represent interesting guesses, as "o'er-skrreen" for "ore-green" in 112, 4, and "me, thinks I'm dead" in 112, 14; and two are still *sub judice*, viz., "she gave thee more" in 11, 11, and "O let my looks" in 23, 9.